

# INTRODUCTORY SIGHT-SINGING 222 MELODIES



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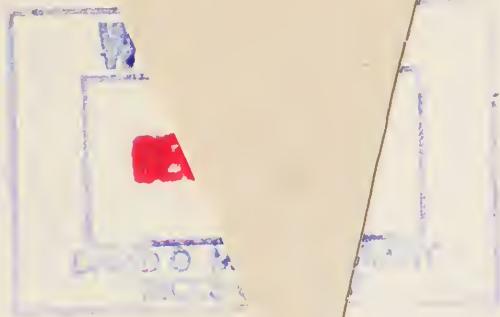
3rd. Any pupil who shall lose, deface, injure or destroy any book, shall be required to pay in full all damages; in default of payment, such pupil will be liable to suspension.

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Introductory sight-singing melodies



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# INTRODUCTORY SIGHT-SINGING MELODIES

BY

E. W. NEWTON



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## INTRODUCTION

This book provides easy melodies for the beginning of sight singing. It is designed to accompany the New Educational Music Course, and in order that its purpose may be more readily understood, a brief, comprehensive view of the Course is necessary.

### THE AIM OF THE NEW EDUCATIONAL MUSIC COURSE

The aim of this Course is to develop in the pupil an intelligent appreciation and enjoyment of good music, a musical and expressive voice, the ability to read music at sight, and the power of musical interpretation.

**To inspire love of good music.** To appreciate the power and beauty of music, the pupil must become familiar with well-written music of various kinds in selections that shall be interesting from his own point of view as well as admirable from that of the critical musician. By familiar association with such music and wisely directed study of it the pupil's taste is cultivated and a love of good music is fostered. With this in view the Course provides a great variety of selections culled from the best available sources.

**To develop a musical voice.** The proper treatment of the child voice is of great importance, and has received the utmost attention in these books. No elaborate scheme of voice culture is desirable or practicable in the elementary schools; but, beginning with the cultivation of the head-tone quality of the child voice through the descending scale, the few simple vital principles which induce breath control, proper tone direction, voice quality, and enunciation are presented in specific voice drills and underlie the material of the entire Course.

In each grade all selections are so placed in pitch and range as to conserve and foster the pupil's voice at that stage of his development. The aim is to establish early and thoroughly a correct use of the voice, in order that the vocal poise shall not be lost when the attention is given to the intellectual demands of sight singing.

**To teach sight singing.** Sight singing is the process of determining by an act of reasoning the meaning of signs in musical notation, and singing accordingly. When rightly taught, it furnishes the very essence of intellectual training and deserves to rank with any other disciplinary study.

In sight singing, deductions are made conjointly in time and tune. Various intervals in melodic order, the beat, accent, tones of different duration, measure, rhythm, intermediate tones, and the minor mode — in a word, all musical effects — should be experienced before they are represented.

An abundance of attractive sight-singing material is given for reading. New problems are presented one at a time, always carefully graded in difficulty, and thus logical mental progress is assured.

It must be borne in mind that valuable as sight singing is as a disciplinary study, it is, nevertheless, only a means to the use of music as a cultural study, and to that awakening of the aesthetic faculties which is manifested in musical interpretation.

**To induce musical interpretation.** Musical interpretation is the discovery and expression of the significance and beauty of musical ideas, and it therefore demands the use of material in which there are beauty and meaning to be expressed. This indispensable condition has been abundantly satisfied in the character of the music selected for this Course. Furthermore, aids to interpretation are provided not only in the marks of expression — dynamic and tempo signs, phrase and breath marks — but also in the great care with which the relation of words and music has been considered.

The character of the poem is always a key to the spirit of the music, and a thoughtful study of the verse as to accent, rhyme, phrasing, and the development of climax will reveal the rhythmical form and melodic structure of the music. The poems have been selected with quite as much care as the music, to make sure of intrinsic worth, interest, and beauty from the pupil's standpoint as well as from the literary point of view. In all cases a right and beautiful interpretation of the spirit and content of the words helps to the understanding and expression of the music.

## THE MATERIAL OF THE COURSE

**A distinguishing feature.** A distinguishing feature of the material throughout the Course is that each number illustrates some well-known characteristic of music, racial or individual, and contains that vital quality called *musical content*, which appeals to the inexperienced learner as well as to the trained musician.

**Basis of choice.** Aside from the elements in notation of music, which are noted as they occur in the Course, there has been in the choice of material a constant recognition of the ideal development of the pupil. This includes the physical development resulting from deep breathing, the intellectual development involved in a systematic study of the subject, and the subtle development of character which comes from familiarity with good music.

## THE PLAN OF THE COURSE

In planning the New Educational Music Course the editors have kept constantly in mind the fourfold object of the Course and the results which may reasonably be expected in the average public-school environment.

**Arrangement of the material, an outline for study.** The books are adapted for study, page after page, as arranged in the successive readers. Where teachers find it advisable or desirable to vary the order of presentation, to give special attention to one problem rather than another, or to carry on several lines of study simultaneously, the grouping

of the material makes such adjustment an easy matter. In this case the index serves as a guide.

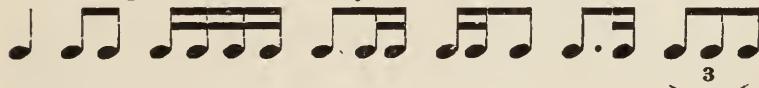
**Suggestive headings.** As a further help to the grade teacher, chapter headings and marginal notes make clear the special rhythmic and melodic problems in process of development. The marginal notes accompany only the melodies which contain the *first* representation of the problem named, except in Part I of the First Reader, where marginal notes are duplicated in each of the nine common keys.

**The glossary, a helpful guide.** Each reader of the Course contains a glossary, representing and defining all musical signs and terms appearing in that reader. It is an authority upon which teacher and pupil may depend. At the same time it summarizes for the teacher the technical work which study of the reader develops. The glossaries of the successive books contain such analysis as may logically be presented in connection with the books.

## INTRODUCTORY SIGHT-SINGING MELODIES

Introductory Sight-Singing Melodies provides study for the second grade.

It is equally divided among the nine common keys,—C, G, F, D, B-flat, A, E-flat, E, and A-flat. Each key begins with the simplest melodies and progresses with the same degree of difficulty. Of the eight familiar rhythmic types (when  = the beat unit)

 only the first rhythmic type,

one sound to the beat, represented by the quarter note, is presented in Parts I, II, and III. The first rhythmic type, one sound to the beat, represented by the eighth note, is presented in Part IV.

Melodic intervals (aside from stepwise progressions), as used by the masters of song, fall naturally into three groups—very frequent intervals, frequent intervals, and infrequent intervals. The first two groups only are here illustrated—very frequent intervals, 1-3, 3-5, 5-8, 1-8, 5-3, 7-2, 2-5, 5-2, 5-7, 3-8; and frequent intervals, 1-5, 3-6, 5-7, 2-4, 4-7, 5-4, 4-6, 6-8, 1-4, 5-5.

The melodies presented are pure, simple, complete, and attractive. Not only were they selected with the view of illustrating the simple problems of time and tune, but they were also required to pass the strictest tests as to their own inherent value as music. They have been approved by the best melodic experts, who were purposely kept in ignorance of the educational nature of their use. That the child may easily grasp its meaning, each melody is phrased. Many of the selections are musical settings of carefully selected verse.

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MELODIES FOR THE BEGINNING OF SIGHT SINGING; TWO-QUARTER MEASURE; RHYTHMIC TYPE,  
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# PART I

MELODIES FOR THE BEGINNING OF SIGHT SINGING; TWO-QUARTER MEASURE; RHYTHMIC TYPE, ONE SOUND TO THE BEAT, REPRESENTED BY THE QUARTER NOTE; NINE COMMON KEYS

## CHAPTER I—MELODIES IN STEP-WISE PROGRESSION ILLUSTRATING THE MELODIC TENDENCIES OF THE INACTIVE AND ACTIVE SCALE TONES

Key of  
C  
The quarter  
note  
The half  
note

I

2

3 The quarter rest

4

Sing a song of spring - time, O the mer - ry spring - time!

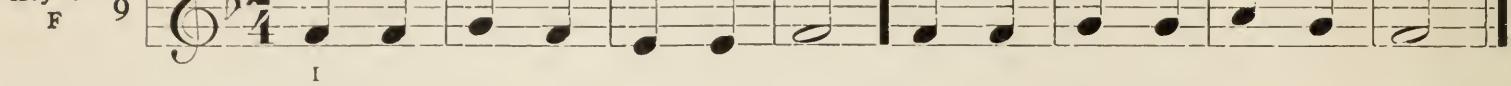
5 Key of  
G

6

7

8

Hear the lit - tle drops of rain Pit - ter - pat - ter on the pane.

Key of  
F

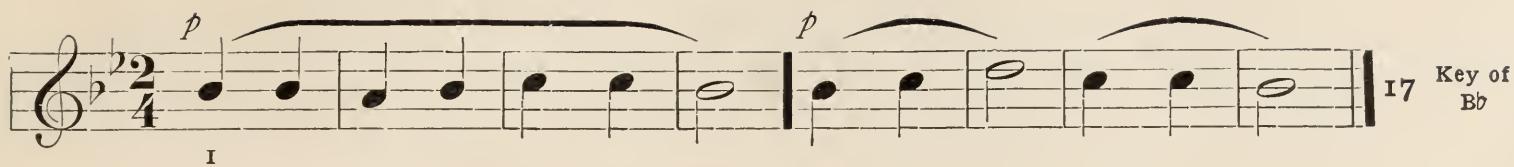
How I wish the birds were here! Songs fill the world with cheer.

Key of  
D

8



All the boys have gone a-way; I must play a-lone to-day.



17 Key of  
Bb



18



19



20

Down the stream the fair - ies float, A wa - ter lil - y is their boat.



21 Key of  
A



22

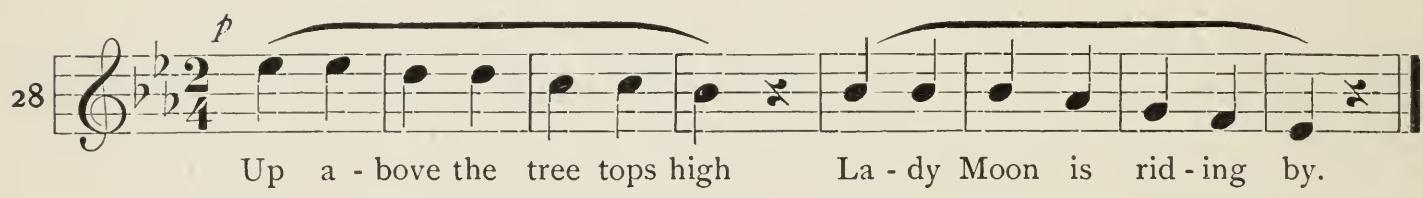
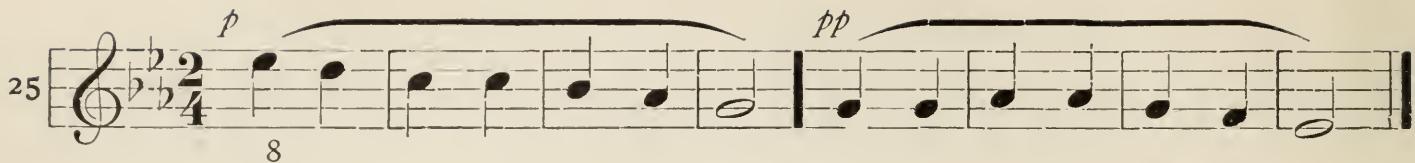


23

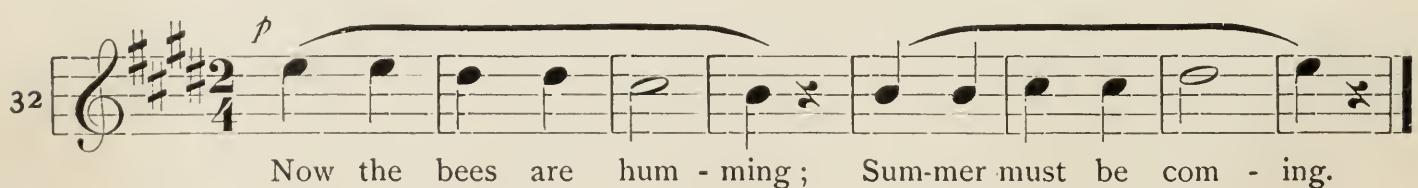


24

Shoe the horse and shoe the mare; But let the lit - tle colt go bare.

Key of  
E<sup>b</sup>

La - dy Moon is rid - ing by.

Key of  
E

Now the bees are hum - ming ; Sum-mer must be com - ing.

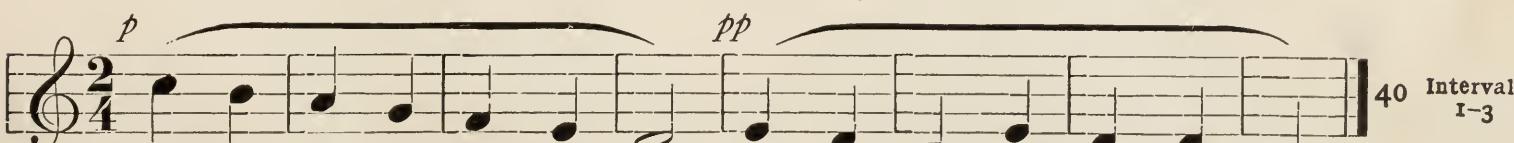
Key of  
A<sub>b</sub>

We are go - ing sail - ing. Here's our boat! We're a - float!

## CHAPTER II — MELODIES ILLUSTRATING VERY FREQUENT INTERVALS



June is com - ing, bees are hum - ming; See them dart a - long!



Qui - et night has come at last; Day and all its joys are past.

41 

Interval 3-1 42 

Ship a - hoy! Ship a - hoy! Loud calls the sail - or boy.

Interval 5-3 43 

Interval 5-1 44 

Tom is "It" and we must run! Play - ing tag is lots of fun.

45 

Interval 3-5 46 

Waves up - on the beach are roll - ing, Ev - er roll - ing, roll - ing.

Interval 3-1 47 

Interval 2-7 48 

Go to sleep, my dol - ly dear, While moth-er watch-es o'er you here.



50 Interval 5-8

51 Interval 5-3

Bless-ings on thee, lit - tle man, Bare - foot boy with cheek of tan !

52 Interval 1-3

Love - ly lit - tle flow - er fair - ies, Paint the blos- soms gay - ly.

54 Interval 7-2

55 Interval 3-1

Winds are blow - ing, brooks are flow - ing, Flow'rs are grow-ing, come and play.

56 Interval 5-1

Now the nois - y winds are still; A - pril's com - ing up the hill !

The Slur 57

Interval 1-3 58

Interval 3-5 59

If at first you don't suc - ceed, Try, try a - gain. . .

Interval 2-7 60

All the trees are full of mu - sic, All the flow'rs are bloom - ing.

61

Interval 5-3 62

Dan - de - li - on, tell me, pray, Is my moth - er griev - ing?

Interval 3-1 63

Rob - in perch - es on a limb, Swing - ing and sway - ing.

Interval 5-8 64



March, march, firm and steady, Sol - diers we, brave and free.



Come a - way! Come a - way! We have still an hour to play.



Hop! Hop! Do not stop! I can hop the farth - est.



Ba - by bye, Here's a fly; We will watch him, you and I.

65

66 Interval  
2-567 Interval  
5-368 Interval  
3-1

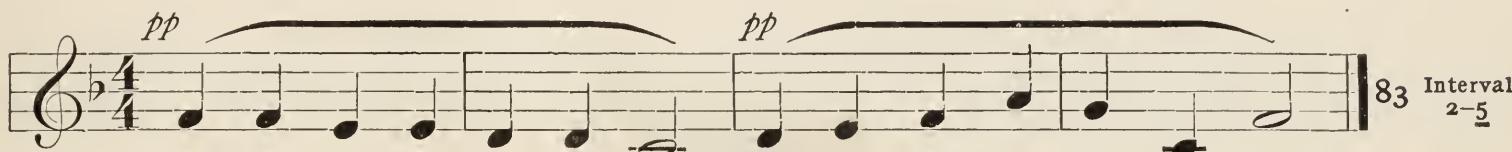
69

70 Interval  
5-171 Interval  
2-772 Interval  
3-1

## PART II

## FOUR-QUARTER MEASURE. NINE COMMON KEYS

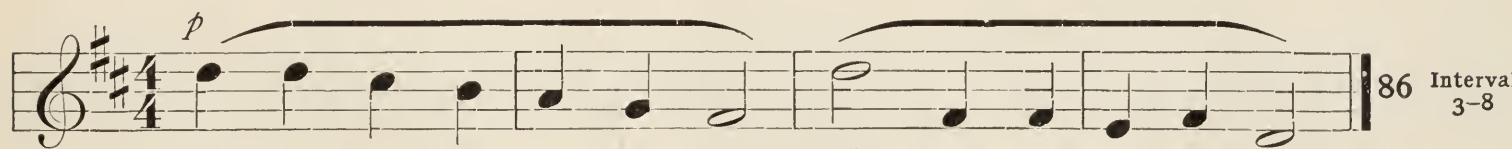
## CHAPTER I—MELODIES ILLUSTRATING VERY FREQUENT INTERVALS, CONTINUED



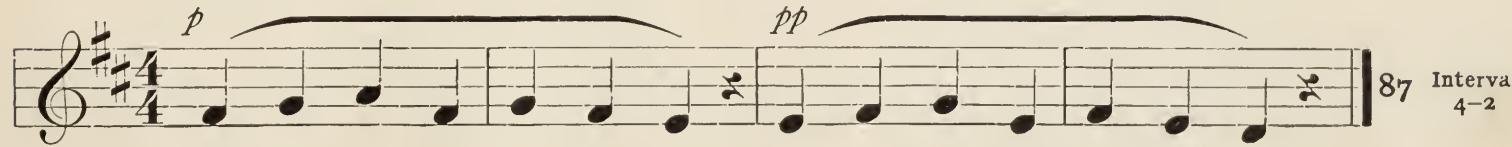
Creep-ing, creep-ing through the house, Comes a hun - gry lit - tle mouse.



Dan - de - li - on, brave of heart, Springs to meet the May.



Lon - don bridge is fall - ing down, Heigh - o, my La - dy Lee!



Hand - y span - dy, Jack - y Dan - dy, Likes plum cake and can - dy.



Interval 3-5 90

Musical score for measure 90. Treble clef, key signature of one flat, common time. Dynamics: *pp*. The melody consists of eighth and sixteenth notes.

When the trees in gold are clad The bus - y squir - rel chat - ters.

Interval 3-5 91

Musical score for measure 91. Treble clef, key signature of one flat, common time. Dynamics: *pp*. The melody consists of eighth and sixteenth notes.

Musical score for measure 92. Treble clef, key signature of one flat, common time. Dynamics: *pp*. The melody consists of eighth and sixteenth notes.

Like a cra - dle rock - ing, rock - ing, See our ham-mock swing.

Musical score for measure 93. Treble clef, key signature of one flat, common time. Dynamics: *p*. The melody consists of eighth and sixteenth notes.

Interval 5-1 94

Musical score for measure 94. Treble clef, key signature of one flat, common time. Dynamics: *p*. The melody consists of eighth and sixteenth notes.

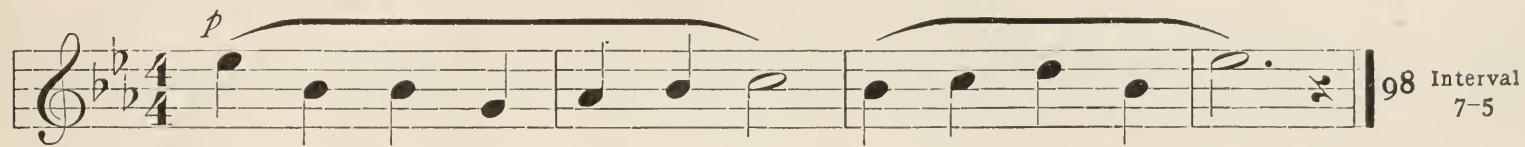
Interval 7-5 95

Musical score for measure 95. Treble clef, key signature of one flat, common time. Dynamics: *pp*, *p*. The melody consists of eighth and sixteenth notes.

Tick ! Tock ! Waste no mo-ment, Time is fly - ing ! Says the clock.

Musical score for measure 96. Treble clef, key signature of one flat, common time. Dynamics: *p*. The melody consists of eighth and sixteenth notes.

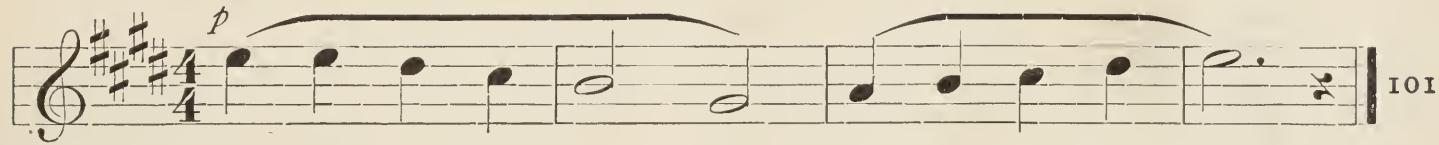
Winds that blow a - cross the o - cean, Sing a song to me.



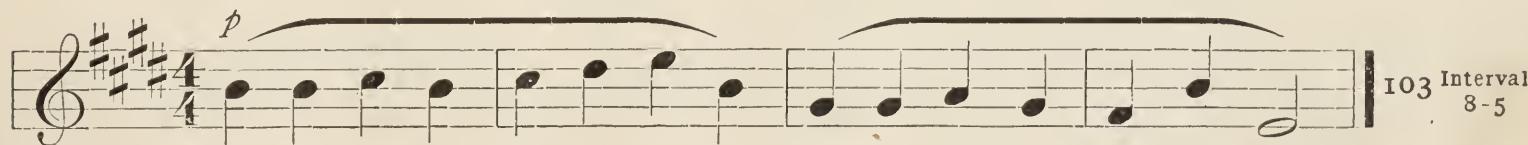
O - ver hill and o - ver dale Fair - ies wan - der night - ly.



I'm go - ing to the gar - den Where ti - ger lil - ies grow.



Simple Si-mon met a pie-man go-ing to the fair; Said  
Simple Si-mon to the pie-man "Let me taste your ware."



Lit - tle mouse, be - ware, be- ware, for Puss - y cat is near.

Repeat  
First and  
Second  
Endings  
Interval  
1-5



Interval 5-3 106

Musical notation for measure 106 in common time, key signature of four flats. The melody consists of eighth and sixteenth notes, with a dynamic marking of  $p$ .

Interval 2-5 107

Musical notation for measure 107 in common time, key signature of four flats. The melody consists of eighth and sixteenth notes, with a dynamic marking of  $p$ .

Shin - ing lil - ies, tall and straight, Grow be - side our gar - den gate.



Soft - ly up the stairs we creep; Ba - by's a - sleep.

## CHAPTER II — MELODIES ILLUSTRATING FREQUENT INTERVALS

Interval 1-8 109

Musical notation for measure 109 in common time, key signature of four flats. The melody consists of eighth and sixteenth notes, with a dynamic marking of  $p$ .

Interval 7-5 110

Musical notation for measure 110 in common time, key signature of four flats. The melody consists of eighth and sixteenth notes, with a dynamic marking of  $p$ .

But - ter - fly, flit - ting by, Here and there and ev - 'ry - where.

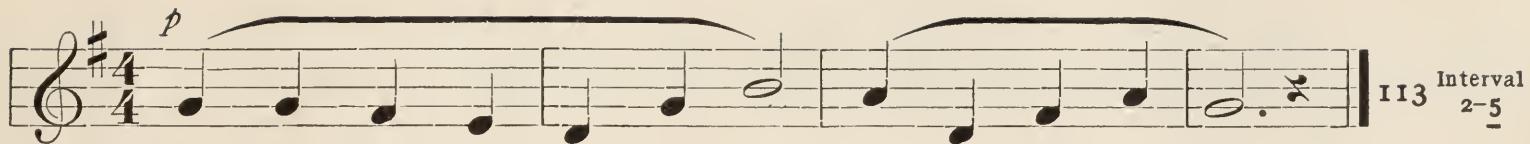
Interval 2-7 III

Musical notation for measure 111 in common time, key signature of four flats. The melody consists of eighth and sixteenth notes, with a dynamic marking of  $pp$ .

The wil - low trees be - side the stream, Bow be - fore the breeze.

The half rest Interval 2-5 112

Musical notation for measure 112 in common time, key signature of four flats. The melody consists of eighth and sixteenth notes, with a dynamic marking of  $pp$ .



The whole note Interval 5-1

Boats of down now float in air, Bear - ing seeds to rest.

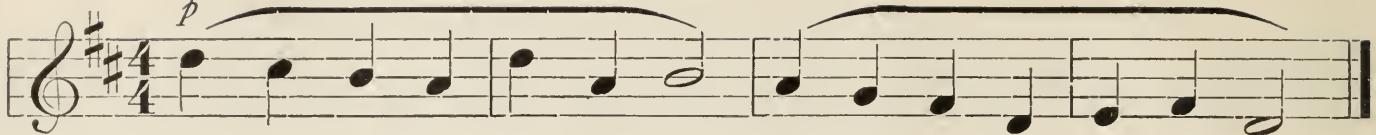
Then gay go up and gay go down To ring the bells of Lon - don town.

117 Interval 2-4

Hark ! The ves - per hymn is steal - ing O'er the wa - ter soft and clear.

119 Interval 3-5

'Tis May- time ! The fields are green; 'Tis play - time, O heigh - O !

Interval 121 2-5 

Interval 122 5-7 

Interval 123 6-8 

We're swing - ing ! We're swing - ing Be -neath the ap - ple tree.

124 

On the ice we're skat - ing, swift - ly to and fro.

Interval 125 2-5 

Interval 126 2-5 

Left! right! left! right! Come the march - ing sol - diers.

Interval 127 7-5 

I won- der what the lil - y dreams Be - side the riv - er grow - ing.

128 

129 Interval I-5

Musical score for measure 129 in 4/4 time, treble clef, key of G major (two sharps). The melody consists of eighth notes and sixteenth notes. The dynamic is  $p$ .

130 Interval 2-5

Musical score for measure 130 in 4/4 time, treble clef, key of G major (two sharps). The melody consists of eighth notes and sixteenth notes. The dynamic is  $p$ .

Hur - rah ! See our ban - ner wave, Hur-rah, Red and white and blue.

131

Musical score for measure 131 in 4/4 time, treble clef, key of G major (two sharps). The melody consists of eighth notes and sixteenth notes. The dynamic is  $p$  followed by  $pp$ .

132 Interval 5-5

Musical score for measure 132 in 4/4 time, treble clef, key of G major (two sharps). The melody consists of eighth notes and sixteenth notes. The dynamic is  $p$ .

Oh ! speak the truth and nev - er fail, Cost what it may !

133 Interval 5-1

Musical score for measure 133 in 4/4 time, treble clef, key of F major (one sharp). The melody consists of eighth notes and sixteenth notes. The dynamic is  $pp$ .

134 Interval 2-5

Musical score for measure 134 in 4/4 time, treble clef, key of F major (one sharp). The melody consists of eighth notes and sixteenth notes. The dynamic is  $p$ . Measures 134 and 135 share the same musical staff.

Hail to our coun - try, Free - dom's land,  
Hail to our ban - ner, Em - blem grand.

135 Interval 2-4

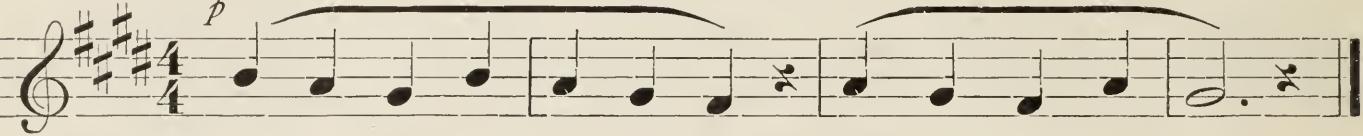
Musical score for measure 135 in 4/4 time, treble clef, key of F major (one sharp). The melody consists of eighth notes and sixteenth notes. The dynamic is  $pp$ . Measures 134 and 135 share the same musical staff.

136

Musical score for measure 136 in 4/4 time, treble clef, key of F major (one sharp). The melody consists of eighth notes and sixteenth notes. The dynamic is  $p$ .

Birds are call - ing through the dusk, Soft and clear.

Interval 7-5 I37 

Interval 2-4 I38 

Interval 8-3 I39 

Say good-night, stars are bright; Sleep till break of day.

Interval 7-5 I40 

How man - y deeds of kind - ness A lit - tle child can do!

Interval 1-5 I41 

Interval 6-1 I42 

Interval 5-3 I43 

Fly, lit - tle swal - low, fly! Sum - mer is o - ver.

Interval 3-5 I44 

The birds up - on the tree - tops sing, In bright sum - mer weath - er.

## PART III

## THREE-QUARTER MEASURE; NINE COMMON KEYS; REVIEW

## CHAPTER I—MELODIES ILLUSTRATING FREQUENT INTERVALS;—CONTINUED

145

146

147 Interval 6-8

"Come, lit - tle leaves," the ma - ple said; "Put on your dresses of yel - low and red."

148

Green was the clo-ver and sweet the hay Where we played the long summer day.

149

150 Interval 6-1

O have you heard the story sweet, the birds and bees and brooks repeat?

The world awakes the spring to greet, and merry winds are blowing.

151 Interval 6-4

All the grape-vines are in blos-som, Sweet is the fragrance that fills the air.

152



Run, oh run as fast as you can! Down the street is an or - gan man!



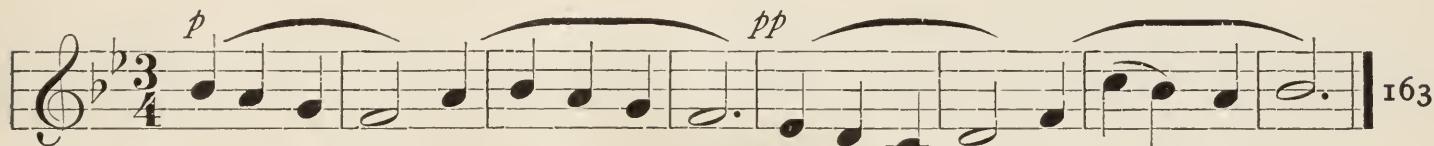
O bells, ring out, now high, now low! Ring, hap-py bells, a - cross the snow.



O - ver the sea, o - ver the sea, Mer - ri - ly on we are sail - ing.



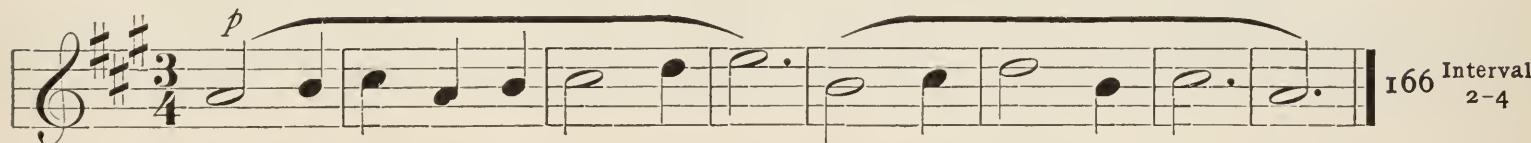
Glad at heart the o - ri-ole sings; Gay are the bees in the clo - ver ;  
All are now as hap-py as kings, For the cold winter is o - ver.



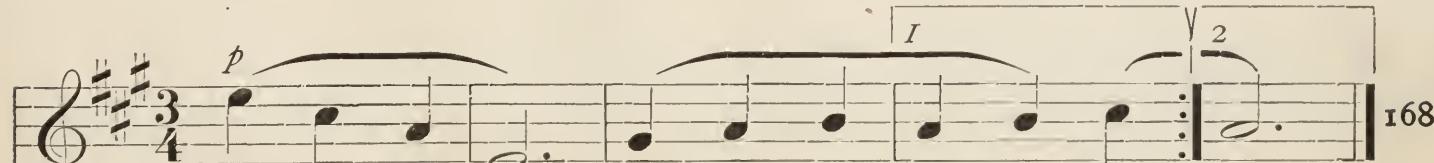
Crimson and gold the leaves flutter down, Leaving the trees all gray and brown.



When the house is dark and still Our pus-sy cat goes a-hunt-ing.



Oh, what joy the morn-ing holds Down by the rush-ing riv - er!



Ring, hap - py bells, Loud - er and loud - er, — O day!  
ring, hap - py bells, Greet the new



Interval 4-7

171

Brown-ies, be - ware !    Frol - ic with care ;    Mortals are sleeping ; Brownies, beware !



The Tie

174

Interval 4-7

175

A bird in the tree top is swing - ing, En - joy-ing the morn-ing- breeze.

Interval 8-6

176

'O play with me, you little waves, Why turn and run away ?'  
 'We must not come,' the waves reply; 'We do not dare to stay.'

Musical score for measure 177. Treble clef, 3/4 time, key signature of three flats. Dynamics:  $p$ ,  $pp$ . Measure consists of six groups of two notes each, with slurs over pairs of notes.

177

Musical score for measure 178. Treble clef, 3/4 time, key signature of three flats. Dynamics:  $p$ . Measure consists of six groups of two notes each, with slurs over pairs of notes.

178 Interval  
5-5

Bub - bles bright we are blow - ing, High in the air. . .

Musical score for measure 179. Treble clef, 3/4 time, key signature of three flats. Dynamics:  $p$ . Measure consists of six groups of two notes each, with slurs over pairs of notes.

179 Interval  
2-4

Musical score for measure 180. Treble clef, 3/4 time, key signature of three flats. Dynamics:  $p$ ,  $pp$ ,  $p$ . Measure consists of six groups of two notes each, with slurs over pairs of notes.

180 Interval  
4-7

O hap-py fa-ces in drear-y plac-es Make glad the hearts that are sad.

Musical score for measure 181. Treble clef, 3/4 time, key signature of one flat. Dynamics:  $pp$ ,  $p$ . Measure consists of six groups of two notes each, with slurs over pairs of notes.

181 Interval  
4-6

Musical score for measure 182. Treble clef, 3/4 time, key signature of one flat. Dynamics:  $p$ ,  $pp$ . Measure consists of six groups of two notes each, with slurs over pairs of notes.

182

Down the lane the farmer boy goes, And lon-ger the shad-ow be - fore him grows.

Musical score for measure 183. Treble clef, 3/4 time, key signature of one flat. Dynamics:  $pp$ ,  $p$ . Measure consists of six groups of two notes each, with slurs over pairs of notes.

183 Interval  
6-3

Soft - ly chimes the bell—ting-ting; Now we may go and play.

Musical score for measure 184. Treble clef, 3/4 time, key signature of one flat. Dynamics:  $p$ ,  $pp$ . Measure consists of six groups of two notes each, with slurs over pairs of notes.

184

Oh, what fun 'neath sum- mer sun, Home on the hay to be rid - ing!

Interval 5-5 185 

A fair lit-tle girl sat un-der a tree, Sew-ing as long as her eyes could see.

Interval 7-5 186 

187 

Out in the gar-den in shad-ows gray, Gauzy winged fair - ies dance till day.

188 

All the glow has left the west; Ev' - ning calls the world to rest.

Interval 4-6 189 

190 

Al - ways cheerfully, nev - er tear-ful-ly, Work and stud - y and rest and play.

Interval 6-1 191 

But-ter- fly, but- ter - fly,haste your flight,Darkness is coming,'twill soon be night.

192 

To mar-ket, to market,to buy a fat pig !Then home again,home again,jiggit-jig !

193

Ho, heigh - O ! Ho, heigh - O ! See, like birds o'er the ice we go !

194 Interval 5-1

Look o - ver head ! Look o - ver head ! Ma-ples are changing their green to red.

195 Interval 2-5

196

Sleep, sleep, my ba - by dear, The stars are look - ing down.

197

On ! keep on ! Let noth-ing discourage you. On ! keep on ! The bravest will win.

198 Interval 6-4

Now the woods are all brown. Heigh O ! Hear the nuts pat - ter down. Heigh O !

199

200 Interval 4-7

O Lit-tle Bo - peep has lost her sheep, And can't tell where to find them.

Interval 4-6 201

High we're swing - ing, Light- ly wing - ing, Free as birds in the air.

Interval 4-7 202

My heart leaps up when I be - hold a rain - bow in the sky.

Interval 6-3 203

204

When ev'n- ing shadows are fall - ing I hear the whippoorwill call - ing.

Interval 6-8 205

Interval 7-5 206

'Neath a blank- et of snow- flakes Sleeps a gold - en flow'r.

Interval 4-6 207

Hammer a - way! Hammer a-way! Loud the an - vil rings.  
All the long day, all the long day, Clear the hap - py blacksmith sings.

208

Hark ! Hark ! Clear are the voi - ces,Wak -ing the ech - oes a - gain.

209

Down, deep down be - neath the ground the min - ers dig for gold. .

210

Squir - rel, whom are you scolding so? Tell me what you see be - low.

211 Interval 8-1

212 Interval 4-1

Hark! faint-ly the bu - gle calls! Come a - way! Come a - way!

213

Bright lit - tle dreams from Shad-ow- land Come thro' the moonlight, hand in hand.

214

215

The spi- der spins a del - i-cate thread, And none can match her weav-ing.

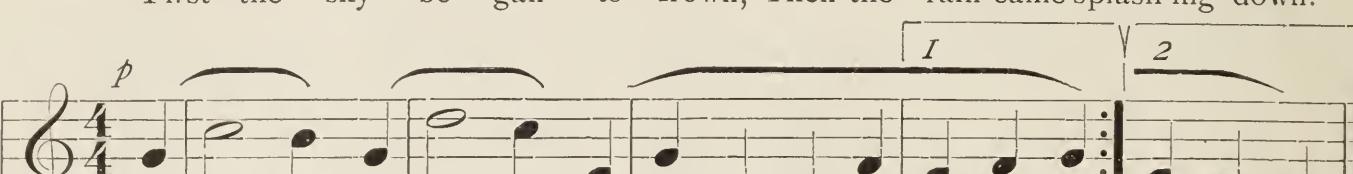
216 Interval 4-5

Who comes here with footstep light, Thro' the sunshine and rain?

It is Spring in garments bright, See her beau-ti-ful train!

CHAPTER II — REVIEW OF FOUR-QUARTER MEASURE ; NINE  
COMMON KEYS

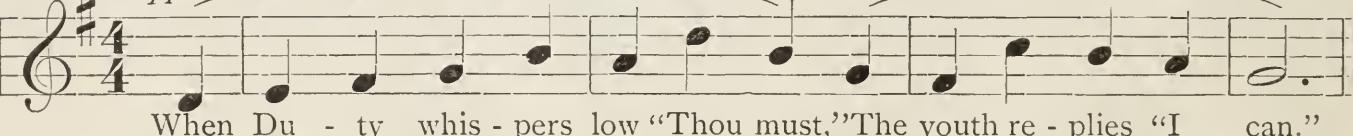
Interval  $\frac{2}{5}$  217  First the sky be - gan to frown, Then the rain came splash-ing down.

218  O fair land, O far land, A -cross the miles of storm -y sea !  
Our home here is hap - py, But we shall e'er re - mem-ber thee.

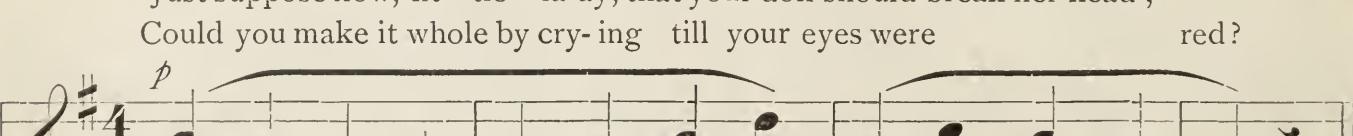
Interval  $\frac{2}{4}$  219  Morn - ing - glo - ry climbs the wall; Hol - ly - hock is straight and tall.

220  Pus - sy sits be - side the fire; How can she be fair?

Interval  $\frac{4}{7}$  221  The sun is hot, the brook is cool, And we'll go wad - ing af - ter school.

222  When Du - ty whis - pers low "Thou must," The youth re - plies "I can."

Interval  $\frac{4}{2}$  223  Just suppose now, lit - tle la-dy, that your doll should break her head ;  
Could you make it whole by cry- ing till your eyes were red ?

224  Just keep try - ing, no use cry - ing ! 'Twill be eas - y soon.

225 Interval 5-7

O come a-way! come a-way! Each flow-er calls, 'tis June to-day!

226

"To-mor-row, to-mor-row," is what some children of-ten say.  
Don't bor-row to-morrow, but use to-day.

227

Oh, lit-tle a-corns grow to trees And lit-tle riv-ers make the seas;  
And lit-tle boys, our moth-ers say, Will grow to men some day.

228 Interval 4-7

Pock-ets car-ry ma-ny things, Balls and mar-bles, can-dy, strings.

229 Interval 2-7

I met a green-clad Elf-man once, Down where the ferns are grow-ing.

230

The world is full of joy For ev'-ry girl and boy.

231 Interval 4-6

Lis-ten! the crick-et here is chirp-ing, O hark!

232

'Tis fun to go a-May-ing, In sun-ny mead-ows stray-ing.

233 A melody consisting of eighth and sixteenth notes.

O, Twee-dle-dum and Twee-dle-dee Re - solved to have a bat - tle.

Interval 5-4 234 A melody consisting of eighth and sixteenth notes. The lyrics begin with "We fol - low," followed by a repeat sign with endings labeled 1 and 2.

We fol - low, we fol - low, we elves that dance up - on the green,  
We fol - low, we fol - low, we fol - low Mab, our queen.

Interval 3-1 235 A melody consisting of eighth and sixteenth notes. The lyrics begin with "Ap - ple blos-soms!" followed by a repeat sign with endings labeled 1 and 2.

Ap - ple blos-soms! Ap - ple blos-soms! Fall - ing like a fra - grant rain.

236 A melody consisting of eighth and sixteenth notes. The lyrics begin with "A lit- tle boy once went to sea and tho't it would be charm-ing;" followed by a repeat sign with endings labeled 1 and 2.

A lit- tle boy once went to sea and tho't it would be charm-ing;  
But when the wind blew fresh and free he found it quite a - - - alarm - ing.

Interval 5-7 237 A melody consisting of eighth and sixteenth notes. The lyrics begin with "The stars in heav'n are shin - ing, They watch o'er you at night."

The stars in heav'n are shin - ing, They watch o'er you at night.

Interval 5-4 238 A melody consisting of eighth and sixteenth notes. The lyrics begin with "Winds that blow a - cross the sea, what sto - ry do you bring?" followed by a repeat sign with endings labeled 1 and 2.

Winds that blow a - cross the sea, what sto - ry do you bring?  
Tales from lands of snow and ice and tales of end - less spring.

Interval 2-5 239 A melody consisting of eighth and sixteenth notes. The lyrics begin with "Hon - ey - bee, do tell me why Thus from flow'r to flow'r you fly," followed by a repeat sign with endings labeled 1 and 2.

Hon - ey - bee, do tell me why Thus from flow'r to flow'r you fly,  
Work-ing all the sum- mer day;—Won't you stop and play?

240 A melody consisting of eighth and sixteenth notes. The lyrics begin with "Ev - 'ning shades are fall - ing; Moth-er's voice is call - ing."

Ev - 'ning shades are fall - ing; Moth-er's voice is call - ing.

pp

241 Interval 8-1

Ring, mer - ry bells! and give the na - tion greet - ing.

p

242

O Fair - ies, Fair - ies, come to greet your queen.

p

243 Interval 3-6

Lives of great men all re - mind us, We can make our lives sub - lime.

p

244 Interval 7-2

Flow'rs that close their eyes at twi - light Wake a - gain at dawn of day.

p

245 Interval 4-6

But - ter - cup, please give me gold, As much as both my hands can hold.

p

246

Slow o'er the hill - tops Ev' - ning shad - ows creep.

p

247 Interval 7-2

Ma - ple trees are flam - ing red; Sum - mer has fled.

p

248 Interval 6-3

Oh, hark to the sum - mons! Ding, dong, bell.

Interval 5-7 249

Ros - es blos - som at our feet, The world's a love - ly gar - den.

Interval 4-6 250

Close be-side the flow - ing riv - er Lies a bow - er fair to see.  
Dain- ty birch-es, all a - quiv - er, Fill the place with beau - ty.

Interval 5-7 251

The Queen of Hearts she made some tarts, so they say, so they say ;  
The Knave of Hearts he stole those tarts, Then he ran a - way.

Interval 5-2 252

Good - by, good - by to Sum - mer, for Sum-mer's near-ly done.  
The gar - den smil-ing faint - ly, cool breez-es in the sun.

### CHAPTER III — MELODIC SCALE-PROGRESSIONS ; NINE COMMON KEYS

Key of C  
8 is in the third space of the staff

253

Key of G  
1 is on the second line

254

255 Key of F  
I is in the first space

256 Key of D  
8 is on the fourth line

257 Key of Bb  
I is on the second line

258 Key of A  
I is in the second space

259 Key of Eb  
8 is in the fourth space

260 Key of E  
8 is in the fourth space

261 Key of Ab  
I is in the second space

CHAPTER IV—REVIEW OF TWO-QUARTER, FOUR-QUARTER  
AND THREE-QUARTER MEASURES; NINE COMMON KEYS;  
MELODIES ARRANGED IN PAIRS

262 

By the ev - er chang - ing sea Chil - dren are play - ing.

263 

By the ev - er chang - ing sea Chil - dren are play - ing.

264 

265 

266 

267 

268 

In the mead-ow on the hay, O, that's the place for me to play.

269 

In the mead-ow on the hay, O, that's the place for me to play.

*p*

See the fall - ing rain On hill and plain.

270

*p*

See the fall - ing, fall - ing rain On hill, on hill and plain.

271

*p*

272

*pp*

273

*p*

*pp*

Three tin sol - diers in a row, The bu - gle calls and off they go.

274

*p*

*pp*

Three tin sol - diers in a row, The bu - gle calls and off they go.

275

*p*

276

*pp*

277

278

279

280

Far floats our ban - ner bright, Long may it lead the right!

281

Far floats our ban - ner bright, Long may it lead the right!

282

283

284

O hush, my dear, lie still and slum - ber, Ho - ly an-gels guard thy bed.

285

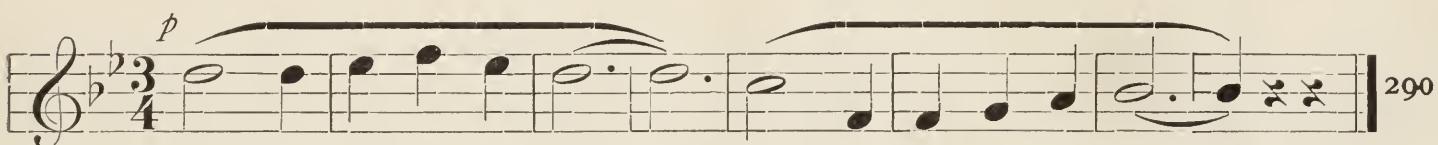
O hush, my dear, lie still and slum - ber, Ho - ly an - gels guard thy bed.



Now the twi - light is de - scend-ing, Soft - ly day is end - ing.



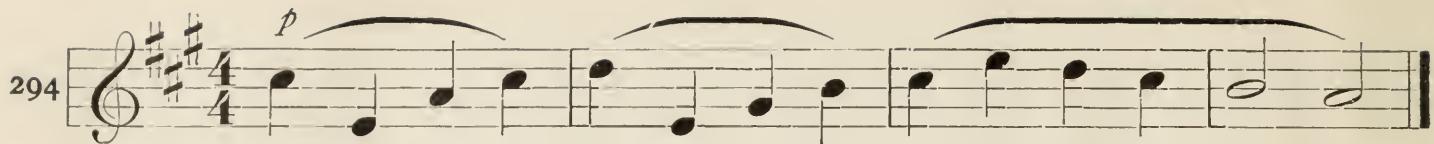
Now the twi - light is de - scend-ing, Soft - ly day is end - ing.



See, my red bal - loon is sail - ing High as a - ny bird can fly.



See, my red bal - loon is sail - ing High as a - ny bird can fly.

294 

Light - ly dan - cing, gai - ly pran-cing, Elf - ins play by moon - light.

295 

Light - ly dan - cing, gai - ly pran-cing, Elf - ins play by moon - light.

296 

297 

298 

O sing, O sing! Mu - sic o - ver all is king.

299 

O sing, O sing! Mu - sic o - ver all is king.

300 

301 



Lit-tle boat, when you're afloat, Come back again to me, Come back again to me.



Lit-tle boat, when you're afloat, Come back again to me, Come back again to me.



Soft - ly, swift - ly, on we glide, O-ver the riv - er wide. .



Soft - ly, swift - ly, on we glide, O-ver the riv - er wide. .

310 I will keep my pi - geons warm, Safe - ly shel-tered from the storm.

311 I will keep my pi - geons warm, Safe - ly shel-tered from the storm.

312 *p*

313 *pp*

314 *p*

Sound-ing o - ver hill and mead - ow, Hear the call of the dis - tant bell.

315 *pp*

Ding - dong, . . . Hear the call of the dis - tant bell.

## PART IV

THREE-EIGHTH MEASURE; RHYTHMIC TYPE, ONE SOUND TO THE BEAT,  
 REPRESENTED BY THE EIGHTH NOTE; NINE COMMON KEYS; MELO-  
 DIES ILLUSTRATING FREQUENT INTERVALS, CONTINUED

316 *p*

317 *p*

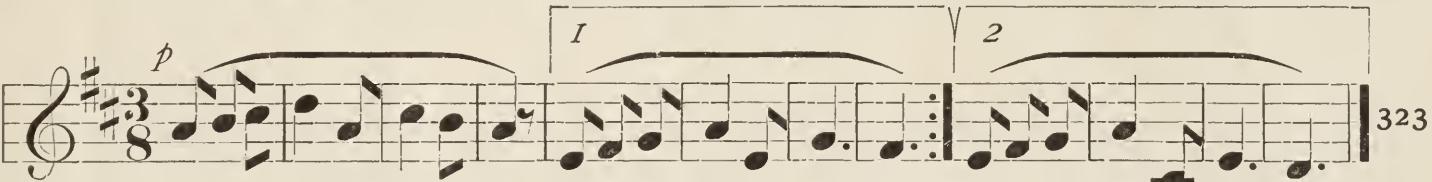
Flowers are spring-ing, Fai - ry bells ring-ing, Bluebirds are sing- ing, May days are here.



Light - ly o'er the dew - y grass Ti - ny fair - ies dain - ti - ly pass.



Who will roam the woods with me, In search of chest - nuts fall - ing ?



Here we go round the Maypole tall, Here we go round so fleetly,  
Here we go round it, one and all, Winding the ribbons neatly.



Brook, why are you wandering here, Leaping air-i - ly, Laughing mer-ri-ly ?  
I can hear you murmuring clear, Like a dear little song.



Hi-did-dle, did-dle! The cat and the fid -dle, The cow jumped o-ver the moon.



Lul - la - by, O lul - la - by, Moth -er's sing - ing a lul - la - by.



See, see! The procession is nearing, O hark, hark, the mu-sic I hear.



Hurt no friend and of -fend no foe; Peace and com-fort you then shall know.







